two cultures that always engaged his mind was as nature! as it was inevitable. Henry James had developed a philosophy of the Inner life in his own individual experience to match the one he derived from his heritage. Whether it was frustrated patriotism, or unfulfilled Icve, or a sense of universal failure, Henry James had always nurtured the sense of tragedy, which only the utmost human refinement could divest it of its physical attributes and transform it into the tragic sense of an obscure hurt. Contemplating upon the disparities of the ideal and the actual in America, or probing into the more complex differentiations of cultural success and failure, between American morals and European manners, or meditating on the subtle contraries and compensations, among which individual human destiny shaped itself a universe of values, Henry James was unceasingly preoccupied with the depths, rather than the mere masses of life. In his writings as a whole, life is brought to the service of art through a penance of objectivity which eliminates the facts of things and concentrates itself on their deep inlaid patterns and meanings. The penance was perforce tragic in the sense that it exposed American reality to the frightening forces of the abstract, but the imagination of Henry James turned it from its ascetic base of the abstract into the concrete aesthetic pivot of a festive comedy. Henry James's idea of refinement is essentially one of providing the higher rewards of felt life in the place of the easy satisfactions of social and individual commonplaces, the significant in the place of the trivial, the continuous in the place of the stagnant, and the permanent in the place of the transient. The bracing enthusiasms of internalised experience are of the very essence of the Jamesian code of refinement - a code up to which James himself lived both as a man and as an artist.

Henry James was not interested in the kind of reality which his contemporaries were concerned with, nor was he interested in a purely naturalistic treatment of the reality of the inner life. Documentation

of human psycholcgy was not his purpose, although he did deal with the psychology of minds and events and its impact on the textures of individual life. He went on, in one novel after another, straining after the very springs of human character and human motivation, which for him defined his particular area of realism. He traced an idea to its origin, set one idea against another, and discovered the pattern of relationships which the ideas gave rise to, through an impressionistic indirection in which the autonomy of the ideas was preserved, but trtetr energy released in multivalent richness. He was not so much